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HANDBOOK OF
MUSICAL BIOGRAPHY.

SHORT NOTICES OF THE
Various Schools of Composers,
FOR THE USE OF
GENERAL READERS AND SCHOOLS.

BY
C. A. CASPAR
AND
E. M. PATMORE.

LONDON:
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PREFACE.

THIS little work is specially designed for the use of young people. The authors have long felt that young students of music would take more interest in their practice of the pianoforte and other instruments, if they were fairly well acquainted with the life and history of the great composers. Many pupils, even clever performers, are entirely ignorant as to who are classic writers, and to what school they individually belong. This work is therefore written in a simple style, and with the hope that it may prove interesting and instructive. In its preparation many works have been consulted, amongst them: Martini's "*Storia della Musica*;" Marpurg's "*Geschichte der Musik*;" Paul Frank's "*Tonkünstler Lexikon*;" Grove's "*Dictionary of Music*;" and the writings of Kiesewetter, Niecks, Jahn, Weber, and Julius Schubert. To increase the utility of the work, a vocabulary of musical terms is added by way of Appendix.

CONTENTS.

	PAGE
INTRODUCTION	5
ITALIAN SCHOOL, Introductory Remarks	9
Old Classic School	10
Modern Italian School	15
GERMANY and its Musical Composers	19
Old Classic School	20
The Romantic School	41
Weber's Celebrated Pupils	44
Neo-Romantic Composers	51
Salon-music Composers	53
FRENCH SCHOOL, Introductory Remarks	55
Composers of the French School.....	55
French Salon Writers	61
ENGLISH SCHOOL, Introductory Remarks	62
Composers of the English School	63
GENERAL REMARKS	69
APPENDIX: Glossary of Musical Terms	71
INDEX OF AUTHORS	75

INTRODUCTION.

THE art of music has been cultivated from very early ages, and, in its present developed state, music ranks amongst the highest in the Fine Arts. With the Hindoos, we find the earliest traces of musical instruments in their carvings, and with the Egyptians, in their hieroglyphics. The Israelites borrowed from, and improved upon, the Egyptian system. The instruments of early times, both wind and stringed, were of a very primitive character. On tracing back their history, it does not appear that either class is of earlier date than the other, indeed, with respect to both, we are carried back from history into myth and fable. The invention of the earliest form of stringed instrument, the lyre, is attributed to the god Mercury, while the invention of the pipe is variously ascribed to Pan, Apollo, Orpheus, and others.

These instruments appear to have been used chiefly as accompaniments to the voice, and their effect we can only imagine; doubtless they would sound strange to our educated ears. From the

present productions of the Chinese, a people who, for thousands of years, have made very little progress in matters of music, we may reasonably conclude, that, to us at least, the early performances could never have been either impressive or exhilarating.

The first people who made any great advance in music were the Greeks. They began to cultivate it as an art, and had some notion of the value of intervals, though they did not make much use of them, the choruses in the tragedies and comedies being given in unison. Greek music died in its childhood—a beautiful child it was, but not destined to attain to manhood. In exercising their vocal powers, the Greeks made use of the harp, zither, drum, and flute.

The Romans, the conquerors of the Greeks, employed musical instruments chiefly in the ceremonial of their sacrifices ; it was only under the first emperors that music was cultivated as a means of recreation. Nero is said to have kept over a thousand singers and musicians ; but music, as we employ it now, is entirely an invention of modern nations. Of late years many new instruments have been introduced, and their number is being continually increased. It is not our purpose, however, to enter minutely into the subject of the improvements that have been made in musical instruments.

Italy is evidently the cradle of modern song and music ; its lovely sky and climate tend, no doubt,

to encourage a light, airy, and melodious style of harmony, which contrasts strongly with the serious and scientific musical spirit of the more northern nations.

Musical compositions are now generally divided into the following classes :—Church music (oratorio, chants, &c.), symphonies, operas ; concert, chamber, military, and dance music.

HANDBOOK OF MUSICAL BIOGRAPHY.

The Italian School.

No other music presents such a strong contrast between ancient and modern productions as the music of the Italian school ; still, between the extremes, there is a certain slow transition. No doubt elements of Hebrew and Greek music were absorbed by the Italian in the early Christian era, but to what extent must be left to conjecture. Pope Gregory introduced a slow monotonous measure in music, to draw a line between the sacred and the profane. A certain influence has also been exercised by the Netherlanders: thus, Palestrina's master was a Netherlander, and it is with Palestrina that the new era of Church music opens. But changes very soon took place ; attempts were made to introduce music into the drama, chamber music and concerted music also appeared, and were represented by a host of composers ; and then the opera was created. The greatest representative of opera music was Rossini,

an accomplished instrumentalist, full of genius and inexhaustible in melody; he understood the tastes of his time, and whatever he created in the operatic style was eagerly taken up by the whole of the musical world. Amongst his numerous imitators the most prominent were Donizetti and Bellini, the latter in his compositions evidently tried to put limits to the highly bravura style that was then so much in favour.

OLD CLASSIC SCHOOL.

Among the composers of the old Classic school, we mention the following:—

GUIDO D' AREZZO.

GUIDO was born at Arezzo in Tuscany, about the year 1000. He was a Benedictine monk and a great reformer of music. He is famous for his *Micrologus*. Very little is known of his other compositions, his fame resting chiefly on his invention of the present major scale; this of itself is sufficient to immortalise him. It is thought that he died in the year 1050, but the exact date is uncertain.

GIOVANNI PALESTRINA.

PALESTRINA, the reformer of Church music, and the most celebrated of the old Roman school of musicians, was born in Palestrina in 1524. His masses are still held in high esteem, his *Stabat Mater* and *Improperia* being performed in Rome annually on Good Friday. Palestrina died at Rome in 1594,

and was buried in St. Peter's Church, where he had been musical conductor for many years. He was, in his youth, a pupil of Claude Goudimel, the Netherlander, but his style was called in Italy *alla Palestrina*, and it put an end to Flemish influence in music.

GREGORIO ALLEGRI.

ALLEGRI, born in Rome in 1590, is, perhaps, the most gifted of the old Italian school of musicians. His *Miserere*, composed for the Sistine Chapel in Rome, was always kept as a secret by the Roman court, and performed only on most solemn occasions. Mozart, however, after having heard it twice, wrote it all from memory, and thus made it the property of the world. The *Miserere* is even now sung annually on Good Friday in the Pontifical Chapel, and strangers assemble in crowds to hear it. Allegri died in 1652.

PAUL AGOSTINI.

AGOSTINI, born in 1598, wrote mostly for the Vatican, and was a highly gifted and learned ecclesiastical composer. He died in 1629.

GIOVANNI GIACOMO CARISSIMI.

CARISSIMI's oratorios, especially the *Judgment of Solomon*, are valuable works, and highly characteristic; they are still performed. He greatly improved the recitative. Carissimi is one of the few composers who died wealthy. His riches, however, were the result, not of his earnings, but of his outliving many of his relations, and inheriting their

fortunes. He died in the latter end of the seventeenth century at an advanced age, but the exact date, like that of his birth, is unknown.

ALESSANDRO STRADELLA.

STRADELLA, a gifted composer of ecclesiastical and of secular music, was born at Naples in 1645. He has become specially known of late to critics as one whose compositions Handel made use of to absorb in his grand oratorios. Why the soaring eagle should plume himself with the raven's feathers is a riddle ; but it may be he was, unconsciously, only reproducing what he imagined to be his own. Stradella composed many oratorios, the most celebrated of them is *San Giovanni Battista*. He died by the hand of an assassin in 1678. Flotow has made his life and tragic end the subject of an opera called *Stradella*.

ANTONIO CALDARA.

CALDARA.—This renowned composer, born at Venice in 1678, was musical conductor at the court chapel of Charles VI. in Vienna, where he was a great favourite with the emperor. He was a masterly fugue writer ; his works include many operas, masses, and oratorios ; he wrote, also, chamber music. Caldara died in 1768.

EMANUELE D' ASTORGA.

ASTORGA, a famous Sicilian composer, who received his musical education in a cloister at Astorga, whence his name, was born in 1680. He played at the

court of the Duke of Parma, and was afterwards employed at the court of the Emperor Leopold, at Vienna. His learned *Stabat Mater* is still performed, but his *Daphne* is antiquated. The date of his death is unknown; he suddenly disappeared, some say he retired to a monastery in Bohemia, and died there.

BENEDETTO MARCELLO.

MARCELLO, an old Italian master, was born in Venice in 1686. His Psalms are still in use, and are admired for their grandeur and simplicity of expression. He died at Brèscia in 1739.

GIAMBATTISTA PERGOLESE.

PERGOLESE was born in 1710. His *Stabat Mater* and *Gloria in Excelsis* are compositions of great merit, but they lack the imposing grandeur of some of the musical writers of his time. He died in Naples at the age of twenty-six.

ANTONIO SALIERI.

SALIERI, an Italian composer of some reputation, was born at Legnano, in the Venetian territory, in 1750. From his earliest childhood he gave evidence of great talent for music. At Venice he met with a court chapel-master of celebrity, from Austria, and he was persuaded by him to visit Vienna. At Vienna he wrote his first opera, when he was twenty years of age. Brought into prominent notice by the Emperor, who was a great admirer of Italian music, Salieri remained in Vienna, occupying the post of chapel-master from 1788 until his death in

1885. He was a composer of Church music, and wrote also about forty operas ; perhaps the best known and most celebrated of them are *Tigrane*, *Alcide*, and *Arianna*. He was very talented, and held in much esteem by all who knew him, his only fault being his love of intrigue, which he used in full force against Mozart, a rival too powerful to be overlooked by him. Salieri was an excellent teacher, numbering amongst his pupils, Beethoven (to whom he gave lessons in singing), Hummel, Moscheles, Liszt, and Schubert.

LUIGI CHERUBINI.

CHERUBINI was born at Florence in 1760. With him concludes the series of composers of the old Italian school of the seventeenth and eighteenth centuries, and he prepares the way in some measure for the modern Italian school. His operas, *Anacréon* and *Les Deux Journées*, are clever works, and are still performed, but his ecclesiastical compositions are greatly superior. We need mention only his *Ave Maria*, *Paternoster*, and his *Requiem*. Mendelssohn studied under Cherubini for two years in Paris. Cherubini died there in 1842.

We might mention many more names of merit, but of minor importance, who belong to the old Classic school ; but, not to burden the mind of the young student too much, we have omitted all but the most conspicuous stars.

THE MODERN ITALIAN SCHOOL.

As we have already remarked, the transition from the old ecclesiastical school to the modern one is not so abrupt as the difference between the extremes of style would lead one to imagine. Already in the fifteenth century certain carnival plays came into fashion in Rome and the principal towns of Italy; and though the text, or libretto of them, was taken from either the Old or New Testament, the music was not of the sublime grandeur of the old Church music; it was more melodious, or tuneful, and not always kept in strictly Classical form. Later on, mythological subjects were taken for the "libretto," and the music adopted for it, for the sake of melody, departed more and more from the primitive serious style. After this, any subject became welcome for showy and melodious music, the songs, duets, &c., were written in a highly florid style, and the instrumentation was richer, more piquant, and loud-sounding than hitherto. Melody was the great aim of the new composers. The principal and most gifted representative of this newer school was

GIOACHIMO ROSSINI.

ROSSINI was born in 1792 at Parma. Rarely has there been a more popular composer, either in Italy

or elsewhere. His operas are very numerous. *Il Barbiere di Siviglia*, *Guillaume Tell*, *Othello*, *Tancredi*, *Semiramide*, and *La Gazza Ladra*, are works which will last as long as Italian music exists. As Beethoven is considered the representative of the German school, so Rossini ranks highest as the representative of Italian music. His was a genius of the highest order, and, though he was not a deeply learned man, his compositions are full of grace, vivacity, originality, and melody. His songs, duos, &c., deserve special mention. *Carità* is one of the most popular. Rossini's talents were early developed, though under humble circumstances, his father being a wandering musician, and his mother a second-rate singer at small theatres. His oratorios, *Stabat Mater* and *Moïse*, though full of melody and very popular, cannot be compared with others of the same class, his genius being more suited for the opera than for the oratorio. Rossini was of an extremely amiable character, and had no feelings of jealousy against other great composers. His courteous manners, handsome countenance, and fine voice, made him a favourite in every court of Europe. He died in 1868. Some supposed that he would have left many valuable manuscripts, but none were ever discovered.

GAETANO DONIZETTI.

DONIZETTI was born at Bergamo in 1797. He was destined by his parents to be a painter, afterwards he directed his attention to the study of the law; but, both occupations proving distasteful to him, he

turned his thoughts to music, for which he had early shown a predilection. After trying smaller compositions, he aimed at writing an opera. His earlier productions in this field were meagre, but the attention of the critic was drawn to him by his opera, *L' Elistre d' Amore*, quickly followed by *Anna Bolena*, *Belisario*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La Fille du Régiment*, and others, too numerous to mention, for he wrote, in his short lifetime, over sixty operas. Many of these are forgotten, or rarely played now. Donizetti, like Bellini, is rich in melodies; he, however, surpasses him in general power, and especially in delineation of characters and situations. He was a man of uncommon genius, the only fault in his career was, perhaps, that he undertook too much work. He was fond of money, and, no doubt, he prematurely exhausted his powers of mind. He died insane in 1848.

VINCENZO BELLINI.

BELLINI was born at Catania, in Sicily, in 1802. He received his education at the Conservatoire, at Naples. After producing a few minor compositions in Rome, he directed his attention to the opera, and became known to wider circles by his operas, *Straniéra* and *Montecchi e Capuletti*. These brought him a request to compose for the opera in Paris, and he accordingly wrote *La Sonnambula*, *Norma*, *Beatrice di Tenda*, and other operas. He was influenced very much in his last work, *I Puritani*, by the examples of Auber, Halévy, and

the German Weber. Though Bellini's productions want loftiness and power, and sharpness in delineation of character, they are full of varied melody. His later writings show a tendency towards the German style. Bellini died in Paris, in the zenith of his popularity, in 1835.

GIUSEPPE VERDI.

VERDI was born in 1814, in a little village near Parma. His early life was spent in humble circumstances, and it was owing to the liberality of his patron, Antonio Barezzi, that he received the musical education he did in Milan. His most popular operas are *Ernani*, *Rigoletto*, *I Lombardi*, *Il Trovatore*, and *La Traviata*. His last opera is *Aïda*. In this his style very much resembles that of the German school. His masses, oratorios, symphonies, and songs are deservedly appreciated.

There are hosts of other Italian composers; amongst them one might name Carafa, Spontini (known as the great adversary of Weber), Ricci, and others of equal celebrity. The student must be careful not to adopt, indiscriminately, opinions of the critics of the day, regarding Italian music. The mild climate, the sunny beauty of the country, the lovely sky, and the vivacity and versatility of the people, combine in producing the style peculiar to Italian music,—a style not to be judged solely, as it often is, by the grander, heavier, and more scientific compositions of the Germans.

Germany and its Musical Composers.

WITH the introduction of Christianity into Germany, the thoughtful German directed his attention to the scientific development of music. In Germany the art was first cultivated in cloisters, in schools of music, of which the chief was at Fulda, others being at Reichenau, St. Gall, Trèves, and elsewhere. We read of secular music amongst the Germans in the eighth century, Charles the Great having himself made a collection of German secular songs. Troubadours and Meistersänger (Hans Sachs), also, sung in the palaces and castles of the great, the so-called *Minnelieder* (love songs), and heroic ballads of martial deeds. The popularisation of Church music was reserved for Luther, who introduced it in his services, and led the music in the Reformed Church. The highest development of Church music was attained under Bach, Handel, Haydn, Mozart, and Beethoven.

The opera, which was introduced from Italy, became an institution at the great courts in the large towns. Chamber music went hand in hand with operatic music; great improvements were made at the same time in the manufacture of pianos, and

gradually the study of music became an essential element of culture in every well-to-do family.

German music bears, throughout, the German stamp ; and, to the mind of the classical student, far surpasses in merit and beauty that of any other nation. It requires long cultivation and study to feel and understand all its great qualities, but these once appreciated, the student will prefer it to all other music. We divide the German composers into the following schools :—

(1) The strictly Classic (from Luther to Weber).

(2) The Romantic Classic, and the composers of the transition period between it and the modern.

(3) The Neo-Romantic.

OLD CLASSIC SCHOOL.

MARTIN LUTHER.

LUTHER was born at Eisleben, in 1483. To him we owe some of the finest chorales ever written ; his secular songs, too, are famous. Luther died in 1546.

JOHN SEBASTIAN BACH.

BACH, the Protestant musician of Germany, and the greatest master of counterpoint the world has ever produced, was born at Eisenach in Saxony in 1685. His father, Johann Ambrosius Bach, was court musician at Eisenach. Left an orphan before he had attained his tenth year, Bach came under the guardianship of his elder brother, who did all in his

power to discourage the child's love of music. This brother died, however, after a short time, and the young musician was left to follow his own inclination. He now made frequent excursions to Hamburg in order to listen to the performances of the celebrated Reinecke. Engaging in musical work himself as an organist, Bach soon rose in his profession, advancing step by step until he was made court musician at Weimar. This position he retained for nine years, composing much for the orchestra that he conducted, and gaining such a reputation that he was invited to Dresden to compete with Louis Marchand, a French organist of great fame residing there. Before the day appointed for the trial of skill arrived, the organists met in society, and Marchand was astounded at hearing his German rival take up the theme that he himself had just extemporised, and, with perfect ease, add twelve complicated variations to it. Feeling himself perfectly eclipsed, the Frenchman rushed from the assembly, and, before the day for competition arrived, it was discovered that he had left Dresden, no doubt in order to avoid a second encounter with his wonderful opponent.

Bach was twice married. By his second wife he had a family of thirteen children. The father himself superintended the education of his little ones, and was justly proud of his eleven sons growing up around him. From 1728, when he obtained the appointment of Cantor to the Thomas-Schule, in Leipzig, until his death, Bach only twice left his post; indeed, his numerous duties kept him almost constantly occupied. He had the entire

direction of the music at St. Thomas's Church, besides the giving daily of lessons to many pupils. It is astonishing that, with his varied employments, he found time to compose the great works which have rendered his name so famous. Bach's works are very numerous. His masterly *Matthäus Passion* is well known; but, of all his valued compositions, his fugues are his most abiding monument, the forty-eight *Wohltemperirte Clavier* being perfect gems—it is impossible to select one that is not a masterpiece. The extremely elaborate style, however, in which Bach wrote, seems to have kept back, like an iron barrier, any flow of spontaneous melody. One may search through his works in vain to find anything to compare in melodious rhythm with the glorious arias of his contemporary, Handel. Bach was a man of eminently religious character; the religion of his life shines forth in all his works. He was a strict Lutheran, and has been styled the “musical embodiment of Lutheranism;” he nevertheless composed many grand masses for the Roman Church. Like Handel, he spent his last days in total blindness. He died in 1750, in the sixty-fifth year of his age. Four of his sons became celebrated musicians.

GEORGE FREDERICK HANDEL.

One of the most original, profound-thinking, and dashing of composers, and the undoubted master of oratorio, George Frederick Handel, was born at Halle in 1685. He evinced great talent for music from his earliest childhood; his father, however,

who was a physician, gave him no encouragement, as he had made up his mind to educate his son for the bar. He kept all musical instruments away from him, and would allow him to attend no entertainments of a musical kind; but the little fellow would steal away secretly whenever he could get an opportunity, and practise diligently on an old clavi-chord that was hidden away in the garret of his father's house. When he was seven years old, he accompanied his father to Weissenfels on a visit to his brother, a page in the service of the Grand Duke. There he was attracted by the sight of the magnificent organ in the chapel, and with such force that he was tempted, notwithstanding the fear of his father's anger, to play on the instrument. The Duke's attention was riveted by the extraordinary beauty of the extempore strains, and, on discovering who the youthful performer was, he earnestly exhorted Dr. Handel to place no more obstacles in the path of a genius, which would, sooner or later, burst the trammels of restraint. Thus urged, the father reluctantly gave up the idea of training his son for the law, and placed him under the instruction of Zachau, the organist of Halle Cathedral. Under him Handel's talents daily unfolded; his compositions were considered worthy to be played in the less important parts of the cathedral service, and he became a proficient on the organ, violin, and his ever-favourite instrument the hautboy. Altogether, he became too clever for his master, who, declaring he could teach him nothing more, advised that he should be sent to continue his studies in Berlin.

From Berlin he went to Hamburg, where he remained some time, writing many operas, and gaining much distinction. His studies were completed in Italy, where he wrote his first oratorio entitled *Resurrection*.

In his twentieth year he came to England and gained such favour at the court of Queen Anne, that she gave him a pension of £200 a year to induce him to remain in the country. He was also much at the court of George I., being for some years musical instructor to the Royal family. His well-known *Water Music* was composed for, and played on, the occasion of an excursion of his Majesty on the Thames. About the year 1718 Handel was made director of the new society of the Academy of Music for the performance of Italian opera in the Haymarket Theatre. He was afterwards lessee of Lincoln's Inn Fields Theatre; but, being unfortunate in his speculations, he gave up his business transactions in that line, and turned his attention to writing oratorios. In this field of composition Handel stands alone on the pinnacle of greatness, unapproached even by Bach, Haydn, Mozart, or Beethoven. His *chef d'œuvre*, the *Messiah*, is, without doubt, of all his oratorios, the one most suited throughout to the taste of the present day; from the first note of the overture to the concluding chorus is one continuous stream of melody of the rarest freshness and beauty. His chorus, the *Hallelujah*, and his *Comfort ye*, and *I know that my Redeemer liveth*, are immortal. After the *Messiah*, the favourite oratorio is, perhaps, *Judas Maccabeus*,

with its popular air, *See the Conquering Hero*, though some prefer the *Israel in Egypt*. The latter, though its gigantesque choruses are too little relieved by solos, is certainly a magnificent conception, and in it the immortal composer has reached the highest point of sublimity. We have still to mention amongst his oratorios, *Esther*, *Deborah*, *Athaliah*, *Saul*, *Samson*, *Joseph*, *Solomon*, and *Jephthah*.

Handel wrote about forty operas; some of them, as *Acis and Galatea* and *Rinaldo*, are of considerable merit. His *Beggar's Opera* proved a lucky speculation, and, for a time, filled the coffers of the Lincoln's Inn Theatre. Rich was then the manager of the theatre, and his name gave rise to a remark from a wit of the period that the *Beggar's Opera* made Gay rich, and Rich gay—the poet Gay having furnished the libretto for the opera. Handel's operas, however, as a whole, are not considered much in advance of the compositions of his time, and, indeed, they have fallen almost entirely into oblivion; his greatness rests on his oratorios. For some time previous to his decease, Handel was afflicted with total blindness, but this calamity, terrible as it was, seemed to have little effect on his spirits, for he continued to perform, and even to compose, till within a few days of his death, which took place in London in 1759. He was buried in Westminster Abbey, where a monument is erected to his memory.

CHRISTOPH VON GLÜCK.

Glück, an eminent composer of modern times, and the rival of Piccini, was born in Bohemia, in 1714.

He is celebrated for his classic and massive operas, and we may consider him to be the creator of the new style of recitative German opera. He was greatly favoured by Queen Marie Antoinette, notwithstanding that King Louis XVI. showed a decided preference for the Italian composer, Piccini. Glück's operas were performed with great splendour in Paris. The most celebrated are, *Orpheus*, *Alceste*, *Iphigenie in Aulis*, *Armida*, and *Iphigenie in Tauris*, the general favourite being *Orpheus*. The rivalry between the German and Italian musicians is called the war of the Glückists and Piccinists. The Abbé Arnaud, one of Glück's warmest partisans, remarked one day to a Piccinist, "Do you know that Glück is bringing us back an *Orlando* from Germany?" "But Piccini is at work on the same subject," responded his partisan. "Tant mieux," said the Abbé, "nous aurons non seulement *Orlando*, mais aussi *Orlandino*!!" This *bon mot* was repeated far and wide, and it greatly incensed the Piccinists. In 1787 Glück returned to Germany with a large fortune, and died at Vienna the same year.

Although Piccini belongs to the Italian school of composers, we place our brief biography of him here, as it is only in connection with the German composer, Glück, that he came much into the notice of the musical world.

NICOLO PICCINI.

PICCINI was born at Bari in Naples, in 1728. He spent many years in Paris, where he met with Glück; a spirited contest was maintained between the two respecting the comparative excellencies of

the German and Italian schools. Piccini, being of a very amiable character, was not well pleased at finding himself suddenly a rival of Glück, whose works he greatly admired. He composed about three hundred operas; his masterpiece is his *Dido*. He died at Passy at the age of seventy-two.

FRANZ JOSEPH HAYDN.

The founder of modern instrumental music, and the father of symphony, Franz Joseph Haydn, was born in the village of Rohrau, on the borders of Hungary and Austria, in 1732. The father, whose occupation was that of wheelwright and village clerk, was of a musical turn of mind, and was fond of playing on the harp, his wife singing to his accompaniment, and their little son, five years old, pretending to join in the concert with a sham violin made of a piece of wood. A distant relative, visiting them one day, fancied that he detected the germs of great talent in the child, and persuaded the parents to allow him to take charge of him. The boy proceeded, in consequence, with his relative to Hamburg, and there he received his musical education. Being thrown upon his own resources at a very early age, Haydn experienced many privations and difficulties, and it was only by his perseverance and industry that he gained sufficient money to enable him to study under the best masters. Haydn was a pupil of Porpora. He may truly be styled the inventor of the symphony, his worthy disciple and follower in this line of composition being Beethoven, though the Titanic mind of that great genius could hardly stoop

in its bold upward flight to the gentle playfulness and charming tenderness of Haydn's compositions. When about twenty-eight years of age, Haydn became chapel-master at the court of Prince Esterhazy at Eisenstadt, and it was at that time that he composed his finest chamber music. He was very happy in his new appointment; he had much leisure time for quiet study, and he appears to have made the fullest use of it, for every morning a fresh composition was laid by the breakfast plate of Prince Esterhazy from the pen of his inspired chapel-master, who conducted each performance in the evening. Haydn's *Farewell Symphony* is well known, but perhaps the circumstances attending its composition are forgotten.

Prince Esterhazy, being one day in a fitful frame of mind, conceived the idea of giving up his musical establishment, and dismissing all the members of his celebrated orchestra. As soon as this contemplated change was made known to Haydn, he sat down and wrote his *Farewell Symphony*, and he soon arranged for its performance before the Prince. The composer had so contrived it that one musician after another should finish his part, roll up his music, extinguish his light, and quit the orchestra. This was done—the rapidly thinning members continued playing until all were gone but the conductor, who extinguished the last glimmer of light, and left the dark, deserted platform. This symphony was such a triumph of skill, and had such an effect on the Prince, that he relinquished the idea of closing his orchestra, and he kept it open until his death, in 1790. Haydn was then fifty-eight years of age, and

provided with an ample pension from his deceased patron to enable him to live in the retirement he so dearly loved. Such seclusion, however, was as yet denied to him; the world was clamorous to see the genius that was able to write such wonderful compositions, and Haydn was at length persuaded by the violinist Salomon to visit England, where his works had created a profound impression. Before leaving Vienna, he made an arrangement to write twelve symphonies for Salomon's concerts in London, and to conduct them himself, receiving the sum of £50 for each.

Haydn bade his friends a sorrowful farewell, particularly his beloved Mozart, who said to him on parting, "Ah, Papa Haydn, how will you get on in these foreign countries, you who have lived in such retirement, and can speak no language but your own?" "My son," returned the old composer, "my language is one that is understood all over the world." Mozart had a true presentiment that this would be his last farewell of Haydn, who lived to weep over the untimely decease of his promising adopted son, and to give many substantial proofs of friendship to his bereaved widow and orphans. Haydn's visit to England caused a great sensation; he was fêted and entertained by the élite of London, Sir Joshua Reynolds was commissioned to paint his portrait, and he was treated with marks of distinction at court by the Prince Regent, afterwards George IV. He returned to Vienna in 1792.

Two years later, having made a second journey to England, he was again most enthusiastically received,

and the University of Oxford conferred on him the degree of Doctor of Music, a distinction which even Handel had failed to obtain. Haydn is universally known to the English public by his noble oratorio, *The Creation*. The libretto of this sublime conception was supplied by Van Swieten, who adapted it from Milton's *Paradise Lost*, but we lose sight of the words in the music. The whole oratorio is so full of youthful fire and energy that it seems almost impossible to believe that Haydn, when he composed it, was sixty-six years of age, and in failing health. In spite of his weakness, and against the advice of his physicians, he allowed himself to be persuaded to attend a grand performance of "The Creation" in Vienna in 1808. The audience was composed of the highest of the nobility, and when the aged musician appeared once again in public, the whole assembly rose, and remained standing until he was placed in his seat before the orchestra. The excitement, however, proved too great for him. At the magnificent and startling passage *Es ward Licht* ("And there was Light"), the audience gave an unrestrained burst of applause, and Haydn, lifting up his trembling hands towards heaven, exclaimed, whilst tears coursed down his furrowed cheeks, *Nicht von mir, von dort kommt alles* ("Not from me, it all comes from above"). He was so much overcome that he was carried away from the scene, followed by the tears and blessings of the people. Haydn's *Seasons*, founded on Thomson's poem, was well received, but never gained the popularity accorded to the airs of *With Verdure*

Clad and The Heavens are Telling, of The Creation. Haydn wrote over a hundred symphonies, numerous operas, quartetts, trios, masses, &c. He spent the last few years of his life in retirement in one of the suburbs of Vienna, where he died in 1809. He is buried in the cemetery of Gumpfendorf, where a fine monument is erected to his memory.

WOLFGANG AMADEUS MOZART.

MOZART, the darling of the German people, and one who is universally admitted to be the greatest of composers, was born at Salzburg in 1756. He was the son of Leopold Mozart, musician and sub-chapel-master at Salzburg. The precocity of the child's musical talent was most extraordinary. His father observed his genius and love of music, and gave him every advantage in the science, so that before his son was four years old he could play with great taste small pieces on the harpsichord. Young Mozart's sister, Maria Anna, two years his senior, was also a musical genius, and they both made such progress that, when Mozart was six years old, his father was induced to take them to Munich and Vienna, and the little *artistes* were introduced at the court of the Emperor. The following year, when Mozart was seven years old, the tour was extended to Paris, the father afterwards bringing his children to London, when Mozart greatly astonished King George III. by his wonderful performances. The little fellow, standing at the pianoforte or organ, was able to play the most complicated music of Handel and Bach with the greatest ease at first

sight; moreover, he composed a set of six sonatas, which he dedicated to Queen Charlotte, who received them most graciously. In 1770, when in his fourteenth year, he composed his serious opera of *Mithridate*. In the following year he received a letter in which he was commissioned by the Empress Maria Theresa to compose the grand theatrical serenata *Ascanio in Alba*, for the celebration of the nuptials of the Archduke Ferdinand. In 1775 he went again to Vienna. His performances satisfied the great expectations which were raised by his early genius, and he became the Raphael of musicians.

Leopold Mozart watched over his son with tender solicitude; but, in spite of his anxious care, there is no doubt that the frequent playing in public whilst a child, coupled with his assiduous study of music, and the increasing productivity of his riper years, undermined a constitution never robust, and sowed the seeds of the decline to which he succumbed at such an early age.

From being so early developed, his mind doubtless was overstrained, for he died of nervous debility in the thirty-fifth year of his age; and, in spite of his fame and early successes, in very poor circumstances. Mozart's compositions, especially his operas, combine all the melodious richness of the Italian school, with the finish and scientific genius of the German. He is best known by his *Don Giovanni* and his *Zauberflöte*, but there are numerous works of his in every branch which testify to the greatness of his abilities. Mozart possessed a power, perhaps greater than any other of our composers, of express-

ing by means of his music all the passions and feelings to which the human heart is subject. In his symphonies and quartetts especially we find unrivalled beauty of thought and purity of style ; a tender caressing strain runs through some of his works that seems to be replaced in his later production by one of plaintive melancholy.

Mozart's last work, his Mass in D minor, commonly known as the *Requiem*, was unfinished at the time of his death, and was completed by his friend and pupil Süssmeyer. The origin of the *Requiem* is probably well known, but the solution of the mystery connected with it may not be equally familiar to our readers. Mozart was one day in a state of great mental despondency, suffering from one of his frequent attacks of physical prostration, when a tall dignified stranger appeared before him, and in a slow, impressive tone, requested the musician to compose a mass for the soul of a friend, and to complete it by a given date, when he would appear again to receive it. Mozart accepted the commission, for which he was paid in advance, and the mysterious stranger vanished.

This visit had a sad effect on the over-wrought mind of the composer. While labouring diligently at the work, he was always under the impression that it was his own requiem that he was writing, and he would say to his wife, " Ah ! Constance, it is for my own funeral service, and it must be finished." His health gave way so completely, however, that his physician peremptorily ordered him to discontinue his work. This order he obeyed for a short time, and rallied

somewhat in strength, but he was again prostrated by the reappearance of the stranger, who came at the stipulated time to claim the promised work. Mozart was obliged to excuse himself for its non-fulfilment, adding that he had extended the requiem far beyond the limit he originally intended. The visitor accepted the excuse, placed more money on the table, remarking that extra work demanded extra remuneration, fixed a date for his reappearance, and vanished as before. Mozart attempted to trace him, but without success, and the unrelieved strain on his mind, accelerating the disease from which he was suffering, laid him low on the bed from which he never rose again. The name and motive of the mysterious stranger were at length made known.

The wife of a Count Walsegg having died, the vain count, anxious to appear before his friends as a great composer, sent his steward, Leutgarb, in deep mourning, to Mozart to request him to write a requiem, which the Count intended to palm off on his friends as his own composition. Sympathising, as one must, with the sorely tried musician, one cannot help feeling an amount of satisfaction in the knowledge that the scheme failed in its fulfilment.

Mozart's compositions were turned to account in various ways and no doubt by various persons. It is said that when engaged in playing at billiards with his friends, he would occasionally, when short of money, make an agreement with them to pay his lost stakes in manuscript music. His friends, as may be supposed, gladly availed themselves of such compensation, and on losing a game Mozart would

sit down and compose music as fast as one would write a letter. One of his most intimate friends, an Englishman, engaged at that time as a singer at the Opera in Vienna, afterwards came to England, and, shortly after the composer's death, published several works of great merit written exactly in the style of Mozart. This Englishman subsequently started in business as a music-seller; failing in this he became a wine merchant, and it was of him that Sheridan said, "He ought to put up over his shop, ——— Composer of Wine and Importer of Foreign Music."

From his earliest childhood Mozart was fond of dress. Maria Theresa, who showed great partiality for the young composer, once charmed him with a present of a costume of dark blue velvet and gold. Half his income was frequently spent on his attire. It is related that when Clementi first saw Mozart he mistook him for a court chamberlain, so exquisite was his style of dress. During his sojourn in Rome, having free access to the Vatican, Mozart deceived the Swiss halberdiers in the same way, Abyberg, their chief officer, directing the military salute as he passed, and Mozart smiling an acknowledgment, knowing that he was mistaken for one of the foreign princes then at Rome. Mozart was often sorely pressed for want of money. The famous statesman, Prince Kaunitz, would befriend him occasionally, making him a present of twenty-five or fifty ducats, and he would urge the Emperor, Joseph II., though unsuccessfully, to chain Mozart to Vienna by means of his liberality, for, said he, "such a genius as his appears only at intervals of centuries."

Though excelled in symphony by Beethoven, in oratorio by Handel, in chamber music by Haydn, and in the handling of the overture by Weber, Mozart is, if we consider his music in all its branches, without doubt the most sublime musical genius that the world has ever produced. One of his two sons was a very talented musician, but the father's glory quite extinguished that of the son.

LUDWIG VAN BEETHOVEN.

BEETHOVEN, the great composer, stands alone as master of symphony. He was born at Bonn, in 1770. His father, Johann van Beethoven, a tenor singer in the Electoral chapel, was a man of dissolute habits, caring little for the welfare of his wife and family; and Ludwig's first years were spent in bitter poverty. From his infancy the boy showed great taste for music, and his father, hearing of the fame of Mozart, entertained the idea that his son also might prove a genius; and, at four years of age, Beethoven began his musical education under Pfeiffer, who kept him hard at work, and left him little time for recreation. He was afterwards the pupil of Van der Eden, the court musician, and of Neefe. Under these masters he made such progress, that at the age of eleven he played the whole of Bach's *Wohltemperirte Clavier*, and composed sonatas. Neefe was very proud of his pupil, although he often disagreed with him, and it was through Neefe's recommendation that he obtained an appointment as assistant organist. Beethoven also gave lessons in music, though he disliked the work

exceedingly. In this way, however, he earned a little money, and was able to gratify his ambitious desire to study in Vienna, and to become acquainted with the great musicians there. In 1787 he arrived in the capital, which was afterwards his adopted home, and the scene of his Titanic labours. Beethoven soon gained an introduction to Glück, Haydn, and Mozart, and though the latter was at that time fully occupied with his *Don Giovanni*, his amiable nature did not allow him to neglect the young musician. On one occasion, after hearing him play and improvise, he turned to his friends, saying, "Look well after this young man, we shall hear of him again;" succeeding generations have realised the truth of Mozart's anticipations. In 1792, Beethoven received a pension from the Elector of Austria. This enabled him to study under Haydn.

Master and pupil, however, never agreed well together, probably on account of their utter dissimilarity of disposition; and when Haydn quitted Vienna for London, Beethoven was glad to be released from his somewhat neglectful master, and he immediately entered himself as pupil of Albrechtsberger,—Salieri giving him lessons in singing. But all his instructors agreed in one thing, that the young genius was far too eager to follow out his own ideas, and far too headstrong to submit to the course of instruction in the great rules of harmony that the composers before his time had been content to undergo. After a time, his pension was withdrawn, and Beethoven had again a hard struggle with poverty. His parents were dead, and his

brothers were left in a great measure dependent on him. He had, however, no difficulty in finding employment, for he was one of the best pianists of the day, and much in request in the highest musical circles of Vienna. Concerts in those days were rare, but each nobleman of consequence had his private orchestra. Count Lichnowski, an ardent admirer of music, and his talented wife, were particularly kind to Beethoven; they persuaded him to make their palace his home. In it he remained for some ten years, all the while exempted from the ceremonies of court life, and in return making their musical evenings the envy of all Vienna. It was in the Lichnowski palace that Beethoven wrote his first trios, and the *Sonata Pathétique*. In Vienna he first made his appearance in public at a concert given in aid of the widows and orphans of musicians, an entertainment for which he had composed a pianoforte concerto in C major. Wegeler tells us in his memoirs of Beethoven that at the commencement of the performance of the concerto, the discovery was made that the pianoforte had been tuned half a note higher than the other instruments. Beethoven, nothing disconcerted, quietly began, and played the concerto faultlessly to the end in the key of B. In 1807, in the midst of his success, a terrible blow fell upon him; after a short period of failing health, he became completely and incurably deaf.

When this agonising truth dawned on his mind, Beethoven gave himself up to despair, and even contemplated suicide; he sank into a state of morbid depression, and avoided all society for two years.

Gradually, however, by the help of time, the great healer of our sorrows, and under the influence of his better thoughts, he roused himself from his state of lethargy, and bravely turned to his work again. Amongst his acquaintances, Beethoven was looked upon as a misanthrope, but his intimate friends, who were in the secret of his love affairs, knew that the appellation was undeserved. Associating as he did with the noble families of proud Austria, and being everywhere received as an equal, Beethoven's affections were centred on those far above him in rank, and whom he could never hope to marry, and, unlike Mozart, Weber, Spohr, and Mendelssohn, he never knew the comfort of a peaceful domestic life.

Of Beethoven's nine symphonies, the one in C minor is probably the favourite, and perhaps the most exquisitely written. *The Pastoral* symphony, composed at about the same time, is the only one of his works to which he has considered it necessary to add an explanatory note. Why he has done so, it is hard to say: the music is clear throughout—song of birds, shepherds' lays, storm scene and all. His *Choral* symphony was no hasty inspiration, but a subject of the deepest thought for over twenty years. It was performed for the first time at Vienna. Beethoven stood in the orchestra with his back towards the numerous and enthusiastic audience, and when one of the vocalists gently turned him to face the assembly, the vast concourse for the first time realised the depth of the calamity which shut out the composer himself from hearing the effect of his own

work, and the deafening applause was mingled with sobs of sympathy. The sight was as touching as that of the performance of *The Creation*, before the aged Haydn, in 1808 ; and yet, within a week, the fickle public, running after some novelty of Rossini's, had forgotten the Titan of genius, and his next concert was a failure.

Beethoven's marvellous genius shines out in his sonatas. Into them he pours his very life ; his joys, his sorrows, his hopes, and disappointments. What melody breathes more of love than the flowing adagio of the *Moonlight* sonata. This is perhaps better realised when we think of it in connection with the beautiful countess to whom it is said he was deeply attached, and who was the evoker of his inspiration. Beethoven was devoted in his affection to his brothers, but they abused his kindness and caused him much trouble and anxiety. His adopted nephew, again, was prodigal, and returned his uncle's kindness with indifference. Still, such was Beethoven's good nature, that, having appointed the young man his heir, he absolutely refused, in his last illness, to touch the money he had set apart for him. He died in 1827, at the age of fifty-seven. A simple stone in the Währling cemetery, bearing the name "Beethoven," marks the exact spot where his remains were laid, and in 1845 in Bonn, his native place, a beautiful monument was erected to his memory, a perishable mark of admiration for one whose works are, and ever will be, his enduring monument.

With Beethoven we conclude the series of Classic

writers, though many of lesser note might be mentioned. We turn now to the Romantic school. It is difficult to draw the line between the old Classic and the present Romantic school. Critics, amongst them Niecks, Ruskin, Prout, Hiller, and Marx place Spohr in the Romantic school; even Beethoven is considered by them, in contradistinction to the Neo-romancists, Schumann, Chopin, Berlioz, Liszt, Raff, Wagner, and the rest, as much a Romantic, as a Classic composer.

THE ROMANTIC SCHOOL.

THE Romantic School blends the Classic type with modern ideas of harmony and instrumentation. The great composer, Weber, was the leader of the school, which includes few besides himself, his few pupils, and numerous imitators. His pupils were seldom entirely original; still we cannot dispute the musical value of their compositions. They, and his imitators in general, wrote chiefly for the operatic stage, and were not above exploring the Italian, and even the French, as well as the true German classics for inspiration and material. Neither pupils, nor imitators, however, could ever attain to the standard of their great master. Many of them were born in the last century, but their works were all written in the present one.

KARL MARIA VON WEBER.

WEBER, the immortal leader of this period, was born at Eutin, in Holstein, in 1786. He is undoubtedly the greatest operatic writer of the Germans,

if we except Mozart, whom he surpasses in his overtures, *Der Freischütz*, *Oberon*, and *Preciosa*. Weber was not only a great musician, but one of the most learned and intellectual men of his time. He was only fourteen years old when he composed his opera, *Das Waldmädchen* ("The Nymph of the Forest"); soon afterwards appeared *Peter Schmoll*, of which the overture is the only part remembered now, the "partitur," though very fine, and most interesting in its instrumentation, being quite forgotten. Of his opera, *Beherrscher der Geister*, we have only the splendid overture and the quintett. *Silvana* was produced about the year 1810, as was the cantata, *Der Erste Ton*, besides many songs and pianoforte compositions. The libretto of *Abu Hâssan* is extremely amusing, and the opera deserves to be revived.

The wars of 1814 against Napoleon gave occasion for many patriotic songs. Weber's *Kampf und Sieg*, and songs of this class, made a profound impression on the German youth of the time, and they were sung in every camp. In Berlin, Weber wrote his charming operetta, *Preciosa*, which drew towards him the attention of the whole of Europe; but nothing in the musical world has ever created a greater sensation than his *Freischütz*, which was performed for the first time in 1821. The next year he wrote the opera *Euryanthe*, the style of which brought him into collision with Franz Schubert. His last opera is *Oberon*, which he wrote for the Covent Garden Theatre; the sad strains of this work seem to foretell the untimely death of the great composer.

He died suddenly in the house of his friend, Sir Henry Smart, in 1826. We must not omit to mention Weber's genial pianoforte compositions, they are works of uncommon originality, and in many respects unique; it is by them he is best known to young students of music. His *Einladung zum Tanz* ("Invitation to the Dance") is perhaps the finest rondo ever written, and has been, with other of his compositions, often instrumented. His polonaises, and numerous other compositions for the pianoforte, are master-pieces of genius. Here we may notice the common belief that Weber was the author of the piece known as *Weber's Last Waltz*; the piece was written, not by him, but by Reissiger, a friend of Weber and his family, and the first part of it was taken from a Tyrolese melody. In disposition Weber was one of the most good-natured and amiable of men. The following anecdote well shows this trait of his character:—

On the occasion of his first visit to England, all the principal theatres were open to him; the name of Weber was sufficient to secure him a free entrance to any one of them. He cared so little, however, for the style of the plays that were then being performed that he seldom took advantage of his privilege of entrance. One evening, however, he presented himself at the door of one of the theatres and asked admittance; it was refused. "But I am Weber," said the musician. "That cannot be," was the reply, "for Weber is here now; he comes every evening." "Allow me, then, to have a peep at the great man," urged Weber. The attendant

reluctantly drew the curtain aside, and thereupon appeared to view the figure of the composer's shoemaker, who was sitting convulsed with laughter, and most thoroughly appreciating the somewhat vulgar burlesque that was being performed. "Ah!" said the much-amused Weber, "I thank you so much for the sight of him," and he retired, allowing his cunning shoemaker to remain in the happy enjoyment of his theatrical evenings.

Weber's most celebrated pupils are Mendelssohn and Benedict. Amongst his numerous imitators are Lortzing, Flotow, Nicolai, Marschner, and Lindpaintner. Of the numerous song-writers influenced by his genius we may name Kücken, Proch, Abt, and Silcher.

PETER JOSEPH VON LINDPAINTNER.

LINDPAINTNER, born at Coblenz in 1791, wrote many overtures, symphonies, oratorios, masses, and a great number of songs. He also wrote several operas, *Der Vampyr* and *Lichtenstein* being the best known. Lindpaintner died in 1856.

HEINRICH MARSCHNER.

MARSCHNER, a celebrated German opera composer, was born in Saxony in 1796. His most successful opera is *Hans Heiling*, which still retains an honourable place at the principal theatres of Germany. Marschner died in 1861.

GUSTAV ALBERT LORTZING.

LORTZING, born in Berlin in 1808, was the son of an actor. In his early days he accompanied his

father on the latter's professional tours, and habitually sung and acted on the stage. In 1838 he was engaged as first tenor at the Stadttheatre at Leipzig, which appointment he retained for ten years. Lortzing is best known by his comic operas, *Die Beiden Schützen*, and *Czaar und Zimmermann*, both of them works of talent. At the time of his death he and his family were in very reduced circumstances, but such was the esteem in which he was held by the German nation that, on the same evening, in almost every town in Germany, a performance was given of his opera *Czaar und Zimmermann*, for the benefit of the widow and her family. Lortzing died in 1852.

SIR JULIUS BENEDICT.

BENEDICT has been a prominent figure in the musical world of this century. He was born at Stuttgart in 1804. He acquired great skill as a pianist under the celebrated Hummel, but a still more important influence on his future career was produced by the friendship of Weber, and the instruction he received from him; and he was one of the few modern musicians who had been privileged to speak with Beethoven. His compositions testify to great imitative talent, combining as they do the best qualities of the thorough German musician with the styles of other countries. Although his creative genius seems never to have realised the high opinion formed of him by Weber, still he has honourably filled a place of no mean importance. Benedict began his musical career as conductor of the Italian opera in Vienna. He came to London

in 1835, conducting "opera buffa" at the Lyceum, and later on, the English opera at Drury Lane, where he produced *The Gipsy's Warning*, *Brides of Venice*, and *The Crusaders*. The work, however, most likely to secure his fame as a composer is *The Lily of Killarney*, produced in 1862. It is as popular as ever. His ballads too, and the well-known air *By the Sad Sea Waves*, will long cause his name to be remembered. His oratorio, *St. Peter*, written for the Birmingham Festival in 1870, is an elaborate and masterly composition. Benedict died in June, 1885.

FELIX MENDELSSOHN-BARTHOLDY.

MENDELSSOHN, the grandson of Moses Mendelssohn, the celebrated philosopher, and the translator of Plato's "Phædon," was born at Hamburg in 1809. Of first-rate talent, refined and developed under Cherubini and Weber, Mendelssohn ranks as one of the best and most accomplished pupils of those masters. He began to compose when he was quite a child, and Zelter, besides being his instructor, was also his critic. Mendelssohn's father at first disliked the idea of the musical profession for his son, but an interview with Cherubini decided him in favour of the child's inclination. Mendelssohn's overtures to *Der Sommernachts Traum*, and *Die Hochzeit des Gamacho* were produced in 1827, when he was only eighteen years of age. He was not only a great composer, but a talented performer of Classic music. During his travels in foreign countries, he gave many musical entertainments for charitable purposes, his refined manners and amiability of character making

him a general favourite in society. Goethe's house was always open to him, the vivacious, intellectual youth being a pleasant companion for the old poet and savant. It is scarcely necessary to enumerate Mendelssohn's works; his *Lieder ohne Worte*, oratorios, overtures, concertos, chamber music, and solos, must be familiar to most students of music. His life, unfortunately, was a short one. His opera *Lorelei*, and his oratorio *Christus*, were unfinished at the time of his death, which took place in 1847. All that the noblest and most refined education can give, all that individual industry can acquire, we see realised in Mendelssohn; but still, the critic is bound to acknowledge that the real creative genius of his great master Weber, is wanting in the pupil. Time only can determine whether his works, which betray a certain mannerism, will be lasting.

OTTO NICOLAI.

NICOLAI, an eminent composer and conductor, was born at Königsberg in 1810. He is best known by his fine opera, *Die Lustigen Weiber von Windsor*, which still holds its place as *Falstaff*, and is one of the most popular of comic operas. Nicolai died suddenly in 1849.

FRIEDRICH, FREIHERR VON FLOTOW.

FLOTOW was born in 1812. His operas are light and attractive in character, very melodious, but wanting in depth. *Stradella* and *Martha* are among his best-known works. Flotow died in 1884.

Amongst the composers who either followed a

style of their own, or absorbed the ideas of anterior composers, we may mention

PETER VON WINTER.

WINTER, an eminent German composer, was born at Mannheim in 1754. He wrote eighteen operas; his *Das Unterbrochene Opferfest*, with its lovely melody, *Wenn mir dein Auge strahlet*, is a work of great popularity. Winter also wrote numerous oratorios, pianoforte pieces, and songs. He died in 1825.

JOSEPH WEIGL.

WEIGL, born in Hungary in 1766, died in Vienna in 1846. He is known by his opera, *Schweizerfamilie*.

JOHANN NEPOMUK HUMMEL.

HUMMEL, a classic composer for the pianoforte, was born in 1778 at Presburg, where his father was a musician. Hummel blended modern elegance in his compositions with great purity of style. His most celebrated opera is *Mathilde von Guise*. Many of his pieces for the pianoforte were written for his own performance. His rondos and the polonaise *La Bella Capricciosa* are the best known. Besides those, he wrote excellent concertos, masses, &c. Hummel died in Weimar in 1837.

CONRADIN KREUTZER.

KREUTZER was born at Möskirch, in Baden, in 1782. His opera *Das Nachtlager in Granada*, with its beautiful overture, is full of charming melody,

and is still a favourite on the German stage. His concertos and sonatas deserve much praise. His oratorio *Moses*, and other ecclesiastical compositions, are now almost forgotten. Kreutzer died at Riga in 1849.

LOUIS SPOHR.

SPOHR was born in 1784 in Brunswick. He was a very clever violinist and composer. His writings are of high excellence ; but, unfortunately, they are marred by great mannerism. Spohr tried his powers in nearly every branch of musical composition. A celebrated critic remarks : " If, from the varied compositions of Spohr, one only were left of each class, and the others destroyed, his fame would be greatly augmented." His best opera, *Faust*, is now rarely performed, being superseded in popularity by those of the same name composed by Gounod and Berlioz. Spohr died in 1859.

GIACOMO MEYERBEER.

MEYERBEER, son of a rich Jewish banker, was born in Berlin in 1794. Though his music is marked by great dramatic power, and many strikingly beautiful melodies, still a tragical tone prevails in it, with a certain mystic gloom, alternating with turns of weirdness, and voluptuousness. His instrumentation is gorgeous, sometimes to excess, sonorous, and picturesque, often displaying great imaginative power. His romance *Der Mönch* is of strange diabolic character, passionate, and highly descriptive. Meyerbeer's operatic works are a mixture of the German, French, and Italian schools. His most popular operas are

Robert le Diable, Les Huguenots, Le Prophète, L'Etoile du Nord, Dinorah, and L'Africaine. Meyerbeer was a wealthy man at the time of his death, which took place in Paris in 1864.

FRANZ SCHUBERT.

SCHUBERT was born at Vienna in 1797. His melodies, known by their German name "Lieder," are justly celebrated. Among the best known of them are the *Erl König, Ave Maria, Der Wanderer, and Die Erwartung.* He was great in operas, symphonies, and chamber music. Schubert, like Mozart, did not enjoy great popularity during his lifetime; it is only in quite recent times that his beautiful compositions have been appreciated. Owing to his extreme poverty, he led a life very unhappy and irregular, and this no doubt shortened his career. He died of typhus fever at the early age of thirty-one.

FRÉDÉRIC FRANÇOIS CHOPIN.

CHOPIN was born in Poland in 1810. He was a composer of masterly originality, particularly in his pianoforte style, in the arrangement of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds. Heller is of opinion that a particular training in manipulation is necessary for a student to acquire proficiency in the execution of Chopin's works. Chopin wrote concertos, chamber music, and numerous pianoforte pieces. He belongs to no particular school. He died at Paris, in 1849.

NEO-ROMANTIC COMPOSERS.

WE mention here a few of the Neo-Romantic composers, as Ruskin calls them, viz. :—

ROBERT SCHUMANN.

SCHUMANN, the son of a librarian, was born at Zwickau, in Saxony, in 1810. He was distinguished as an author and critic, as well as a musical composer. Though the work of high gifts, his compositions are eccentric; there is no lack of learned combination and poetic feeling in them, still the feeling is often morbid, and the student will recognise in most of them an excessive striving after originality. Schumann was for several years insane, and died in a lunatic asylum. His widow, Clara Schumann, distinguished herself as a pianist.

FRANZ LISZT.

LISZT, the prince of pianists, was born in Hungary in 1811. His works are very numerous, and display great originality, but his pianoforte pieces are almost inaccessible to the general student on account of their technical difficulties. The appreciation of Liszt's works in this country is almost entirely due to the unceasing efforts of his pupil, Mr. Walter Bache, who produced many of his most important works at his annual concerts. Liszt has many pupils and followers. As a performer on the pianoforte he had but one rival, Thalberg, and that only for a time.

RICHARD WAGNER.

WAGNER was born at Leipzig, in 1818. His admirers hold that he has created a particular 'school' for himself. How long that school will last, the future must decide. In his early days an admirer of Palestrina, of Mozart and Beethoven, even of Rossini (the "Swan of Pesaro"), Boieldieu, Auber, and Meyerbeer, each of whom became in turn his *bête noire*, he is now the representative of a style in which the music is subordinate; "libretto," ballet, and all, seem to play a more prominent part than the music. This may be accounted for by the fact that Wagner was still more talented as a poet and dramatist than as a musical composer. His musical compositions are all of them more or less clever reminiscences of Glück and Weber, with a despised Meyerbeer's noisy instrumentation. Often a restless and overloaded violin accompaniment reminds one that the author of *Das Judenthum in der Musik* ("Judaism in Music") has not disdained to borrow from Mendelssohn's *Walpurgisnacht* and his *Sommernachtstraum*, which are again reminiscences of *Der Freischütz* and *Oberon*. Wagner's admirers show a partiality for his operas, *Lohengrin*, *Rienzi*, *Tannhäuser*, *Die Meister-Sänger*, *Der Fliegende Holländer*, *Der Ring der Nibelungen*, and *Parsifal*, his last composition. Though gifted conductors of orchestras like Manns and Richter are striving hard to make his music popular in England, they have only partially succeeded; the public, up to the present time, taking interest only in such fragments of his works as the march in *Tannhäuser*, the overture to *Lohengrin*, the

spinning song in *Der Fliegende Holländer*, and *Der Ritt der Walküre*. Wagner died in 1884.

JOACHIM RAFF.

RAFF, an eccentric writer in the style of Schumann, was born in 1822, at Lachen, a village on the border of Lake Zürich. He was much befriended by Liszt, the great pianist. He died in 1884.

ANTON RUBINSTEIN.

RUBINSTEIN, a celebrated pianist, was born in 1829. He has written oratorios, symphonies, operas, concertos, chamber music, and charming pianoforte pieces.

JOHANNES BRAHMS.

BRAHMS, a talented composer of symphony concertos, chamber music, &c., was born at Hamburg in 1838. His *Deutsches Requiem* established his fame, and his works seem to be gaining in appreciation.

Many more composers deserve mention. Space will allow us to give only the names of some few of the best known: Suppé, known by his celebrated overture, *Dichter und Bauer* ("Poet and Peasant"); Moscheles, Albrechtsberger, Dussek, Henselt, Gade, Dvorák, Hiller, and Heller. We conclude the account of the German school with a list of some of the most talented so-called salon-music composers:—Schulhoff, Spindler, Behr, Oësten, Wollenhaupt, Pauer, Blumenthal, Ascher, Kuhe, and Thalberg.

The most celebrated composers for the ballroom belonging to the old school are Kalliwoda and Farbach. Of those of more modern times, all of them more or less influenced by Weber's "Invitation," and the style of Rossini, the most celebrated are Strauss (father and sons), Lanner, Labitzky, and Gungl. Even in dance music the critic must give the palm to the German. It must not be forgotten that our greatest composers, Beethoven, Weber, Schubert, and even Bach and Handel, turned their talents to the composition of ballroom music. The style of dancing, however, in their time, differed very much from that of the present day.

The French School.

THE development of the art of music in France is mainly due to the same sources as the development of the art in Germany and Italy. The troubadours, particularly those of the south of France, absorbed much of Italian music in their compositions. Some of the early kings of France took a great interest in the art of music, and, the so-called mysteries, or miracle plays coming into fashion, secular music was made use of as time went on, in dramas, operas, and other works.

The composers belonging to the French School we take in chronological order.

GIOVANNI BATTISTA LULLY.

LULLY, the founder of the French heroic opera, was born at Florence in 1688. He was a favourite at the court of Louis XIV. He composed in the mythological style of the Italian opera of his day; and, although his works were held in much esteem by the French people for nearly a century, they at once lost favour, and disappeared, on the arrival of Glück in Paris. Lully's operas are now rarely performed. He died in 1687.

JEAN PHILIP RAMEAU.

RAMEAU, born at Dijon in 1688, was the rival of Lully. He was the first composer who wrote a treatise on harmony. In it he tried to reduce harmony to ascending and descending thirds. The work is now obsolete, though at the time of its publication it was not without influence. His compositions enjoyed a reputation which is perfectly incomprehensible to the present generation. His fame, however, was not lasting, and was completely obliterated by the appearance of Glück. Rameau died in 1764.

JEAN JACQUES ROUSSEAU.

ROUSSEAU, born in 1712, may be styled the creator of French melodrama. His most celebrated composition in that style is *Pygmalion*. He composed the operas *Les Muses Galantes*, and *Le Devin du Village*, and wrote a dissertation on modern music. Rousseau died in 1778.

ANDRÉ ERNEST MODESTE GRÉTRY.

GRÉTRY, born at Lüttich in 1741, was director of the Conservatoire in Paris. He was a great favourite with the first Napoleon. His operas, *Richard Cœur de Lion* and *Barbe Bleue* are full of charming melodies. Grétry died in 1818, at Rousseau's house, "L'Hermitage," at Montmorency.

CLAUDE JOSEPH ROUGET DE LISLE.

ROUGET DE LISLE, the poet and composer of the celebrated song *La Marseillaise*, was born in 1760.

His patriotic songs are of great merit. It is related of the German poet, Klopstock, that, when he met Rouget de Lisle, he exclaimed, "Ah! you are a terrible man, you have slain one hundred thousand brave Germans." Rouget de Lisle died in 1836.

ETIENNE HENRI MEHUL.

MEHUL was born at Givet in Ardennes in 1762. His operatic oratorio, *Joseph en Egypte*, is perhaps one of the finest productions of that period. He was greatly influenced in his writings by his friend Glück. Mehul died at Paris in 1817.

The composers of the modern French school were influenced by both the German and Italian schools, but more by the latter.

FRANÇOIS ADRIEN BOÏELDIEU.

BOÏELDIEU, the greatest composer of the French school of comic opera, was born at Rouen in 1775. His opera, *La Dame Blanche*, met with great success. He composed also the operas, *Jean de Paris*, *Calife de Bagdad*, and others. Boïeldieu was for some years director of the opera at St. Petersburg, where he contracted the pulmonary disease to which he succumbed in 1834.

DANIEL FRANÇOIS ESPRIT AUBER.

AUBER, a pupil of Boïeldieu and Cherubini, and the undoubted leader of the French school, was born at Caen in 1784. His early productions are indif-

ferent ; but, at the revolutionary period before 1830, he startled the musical world and created a great sensation by his popular and highly classical opera *Masaniello* (*La Muette de Portici*). Strange to say, Wagner, in his younger days, wrote of this opera, which was afterwards so much despised by him, in these words : " Here is a grand opera, a complete five-act tragedy wholly in music ; of stiffness, hollow pathos, high-priestly dignity, and all such classical stuff, there is no trace ; hot to burning, and entertaining to ecstasy. To imitate *La Muette* is out of the power of all, of Italians as well as Frenchmen, yea, even of the author himself." Auber's other operas, *Fra Diavolo*, *Gustave III.*, *Le Cheval de Bronze*, *Le Maçon*, and others, notwithstanding their great originality, beauty, and rich melodies, fall short of *Masaniello*. His last work, *Le Premier Jour de Bonheur*, written in his eighty-third year, contains some very fine passages. Auber was of an extremely amiable character, and, like Mozart and Rossini, encouraged rising talent. He died in 1871.

LOUIS JOSEPH FERDINAND HEROLD.

HEROLD, of German origin, was born in 1791. He was a composer of great talent. *Le Pré aux Clercs*, and his melodious opera *Zampa*, are universally known. His untimely death, unfortunately, put an end to a very promising career. He died in 1838.

JACQUES FROMENTHAL HALÉVY.

HALÉVY was born in 1799. He assimilated his style to that of Meyerbeer. One recognises his power as a composer in producing grand effect ; still the overloading in the instrumentation detracts from the merit of his works. His opera, *La Juive*, was, in its time, very popular, although it is a noisy production and without any distinctly perceptible melodies. *L'Eclair* is a charming opera, written in a different style. Halévy died in 1862.

HECTOR BERLIOZ.

BERLIOZ was born at Grenoble in 1808. Though a Frenchman, he can scarcely be claimed as belonging to the French school, his musical tendencies leaning more towards the Neo-Romantic German school. His compositions are remarkably eccentric, they display great imaginative power, though they will never satisfy anyone of pure and refined taste. His instrumentation is noisy and overloaded, assuming at times a grotesque and even monstrous form. His works are too numerous to mention here. None of them are of striking individuality. Berlioz died in 1869 at Paris.

FÉLICIEN DAVID.

DAVID, born at Aix in 1810, was an eccentric writer. He is best known by his symphonic cantata, *Le Desert*, the ideas for which he gained during his travels in the East. It is said that he took his piano with him, his attendants carrying it. The poor piano, however, came to grief in the Holy

Land. The Arabs destroyed it, thinking it was a resort of evil spirits. David's *Au Fidèle Berger*, *Giralda*, and other works, written in the Neo-Romantic style, are not without merit. He died in 1876.

FÉLIX CHARLES GOUNOD.

GOUNOD was born in Paris in 1815. Great originality, combined with rich melody, distinguishes this French composer. In his opera, *Faust*, he lacks the weirdness of Weber, and in his treatment of his concerted pieces he is inferior to the German master. The instrumentation of his dramatic music reminds one strongly of the influence of the German romantic classic school. Gounod has written many beautiful songs, concertos, and masses.

FÉLIX MARIE VICTOR MASSÉ.

MASSÉ, a composer of fertile genius, was born in 1822. Though he is little known to the general public, and scarcely at all beyond the French stage, he has composed several operas, and other works of decided merit.

JACQUES OFFENBACH.

OFFENBACH, of German origin, was born at Cologne in 1822. He studied at the Conservatoire in Paris, and became in 1860 musical director at one of the principal theatres in Paris. Offenbach's works consist mainly of operettas of a light, superficial style, somewhat piquant, but better adapted for the quadrille than a higher style of music, his varied changes of rhythm being poor, and lacking in force. His

best-known compositions are *Orphée aux Enfers*, *La Grande Duchesse*, and *Geneviève de Brabant*.

Among eminent French salon writers we may mention HERZ (HENRI and JACQUES), ROSELLEN, FAVARGER, PRUDENT, ALKAN, and LEFÉBURE-WELY.

The English School.

ENGLISH people, owing to their love of travel and their consequent intercourse with different nations, have been naturally led to adopt ideas from foreigners. This has been notably the case with regard to music, the development of the art in England being largely due to the familiar intercourse established between England, Germany, Italy, and France. The English school includes many composers great in the musical world, but none of the high standard attained by the German. The Muses, however, are very capricious, and it would seem they are not long stationary in any country. If we look to Germany, the fatherland of the greatest musical composers the world has ever produced, we cannot fail to remark the decline of art there, a people once so appreciative of real genius, being at the present time enthusiastic over the productions of a Wagner.

Italy again, with its former wealth of great painters, poets, and musicians, now produces none of much distinction. The same may be said of England with regard to her poets. Which of them in the present day can be compared with the "Bard of Avon?" At the same time, we notice a higher and increasing appreciation of the art of music in our country, and also a more general development of musical skill.

We would fain predict a glorious future for our land. Who can tell that she may not, at some future time, and that time may not be far distant, produce a genius equal to that of Beethoven or even of Mozart?

THOMAS TALLIS.

TALLIS, a great favourite at the court of Queen Elizabeth, was born in 1520. He is the composer of *The Evening Hymn*; his music is still performed in our cathedrals. He died in 1585.

HENRY ALDRICH.

ALDRICH, born in 1647, was skilled in music, and composed many services for the Church. He was made Dean of Oxford, and died in 1710.

HENRY PURCELL.

PURCELL, a celebrated musical composer, was born in 1658. Among his works are many excellent anthems, sonatas, &c. His operas, *King Arthur* and *The Indian Queen*, are now quite antiquated in "libretto" and music.

MATTHEW LOCK.

LOCK, a musician, was born at Exeter. His music to Shakespeare's "Tempest" and "Macbeth" was much appreciated in his own time. He seems to have been well acquainted with the works of the old French master Giovanni Lully. Lock died in 1677.

HENRY CAREY.

CAREY produced many operas and operettas, for which he not unfrequently himself supplied the "libretto." His talented son claims for his father the honour of being the composer of *God Save the King*. Carey was the grandfather of Edmund Kean, the tragedian. He died in 1748.

DR. THOMAS AUGUSTINE ARNE.

ARNE, perhaps one of the greatest of English composers, was born in 1704. Amongst his operas we mention *Rosamond*, *Comus*, and his comic operetta, *Tom Thumb*, called by him the opera of operas. Sublimity and grandeur in music were foreign to Arne, whilst charming idyllic simplicity is one of his chief characteristics. His songs *Where the Bee sucks*; *Blow, blow, thou Winter Wind*—taken from Shakespeare's dramas—and others, as *Rule Britannia*, for instance, will always be popular. Arne died in 1778.

DR. SAMUEL ARNOLD.

ARNOLD was born in 1740. He composed an opera, *The Maid of the Mill*, and several oratorios, amongst them *The Prodigal Son*. He was a great admirer of Handel, whose works he edited. Arnold died in 1802.

DR. JOHN WALL CALLCOTT.

CALLCOTT was born in 1766. He was a pupil of Haydn, and is known by his numerous glees, catches,

canons, and vocal compositions. He died in 1821. His son, William Hutchins Callcott, is a clever arranger of operas and pianoforte pieces.

THOMAS ATTWOOD.

ATTWOOD was born in 1767. After having written many operas, he began, later in life, to direct all his attention to cathedral music. Like Cipriani Potter, he was a pupil of Mozart; his earliest composition was corrected by the great musician. Attwood was proud to show it to his friends, and treasured it to the end of his life. Sir John Goss, the famous organ performer, was one of his pupils. Attwood died in 1888.

DR. WILLIAM CROTCH.

CROTCH, born in 1775, wrote oratorios, anthems, chants, &c. He was highly esteemed as a teacher, and had many pupils. Crotch was made Principal of the Royal Academy in 1822, the year of its establishment. He died in 1847.

SIR HENRY ROWLEY BISHOP.

BISHOP was born in 1786. In his opera, *The Miller and his Men*, one finds slight reminiscences of Weber. Bishop tried to play the part of rival to Weber in his opera *Aladdin*, which was written to compete with Weber's *Oberon*. *Aladdin*, however, met with no success. Bishop is best known by his composition, *Home, sweet Home*. He composed many operas, overtures, and cantatas, the music to ballets, intermezzi, melodramas, songs, &c. He died in 1876.

Chief among the composers, more or less influenced by the foreign schools, but following also in some measure a style of their own, are :—

JOHN BARNETT.

BARNETT, of foreign extraction, was born at Bedford, in 1802. His chief composition, *The Mountain Sylph*, was received with universal favour. *Fair Rosamond*, another opera, is full of sparkling melody, but owes its want of success to the very indifferent quality of its "libretto." Barnett was a pupil of Dr. Samuel Arnold, and is one of those who first employed English music for the purpose of the drama.

MICHAEL WILLIAM BALFE.

BALFE was born in Dublin, in 1808. When only sixteen years of age he took part, as a singer, in *Freischütz*. He gained great popularity by his numerous operas. The best known of these is *The Bohemian Girl*, a string of sparkling melodies. *Keolanthé*, *Satanella*, *Les Quatre Fils d'Aymon*, and others deserve mention. Owing, no doubt, to his long residence in Italy, Balfe's works show the influence of the Italian school; some of them lean, also, to the style of the great French musician, Auber. Balfe's songs are much appreciated, though they are, for the most part, clever reminiscences of the German, French, and Italian masters. He died in 1870.

SIR GEORGE ALEXANDER MACFARREN.

MACFARREN, the principal of the Royal Academy of Music, was born in 1818. He has composed fine overtures, symphonies, oratorios, and cantatas, and is a distinguished musical critic. It is much to be regretted that this highly gifted and most fertile composer suffers from total blindness. His brother, Walter Macfarren, is known as a clever composer, and as an editor of classic works.

VINCENT WALLACE.

WALLACE, a highly talented composer, and one who was much influenced in his style by Weber, was born at Waterford in 1815. His *Maritana*, and *Lurline*, are interwoven with sparkling melodies; the overtures especially display the talent of the masterly composer. On his return to England, after a long sojourn in North and South America, he wrote many pianoforte pieces in the modern brilliant salon style. Wallace died in 1865, at a watering-place in the Pyrenees, where he was residing for the benefit of his health.

SIR STERNDALE BENNETT.

STERNDALE BENNETT was born at Sheffield in 1816. He inherited his musical talent from his father, who was a composer of songs and an organist at Sheffield. At the age of ten he was placed as a student in the Royal Academy of Music, where he received instructions from Dr. Crotch and others. It is to his veteran teacher, Cipriani Potter, who was himself a pupil of

Mozart, that we may trace Sterndale Bennett's admiration for the style and genius of the great composer, an influence which may be detected in his music. Sterndale Bennett made the acquaintance of Mendelssohn in Düsseldorf, and received much encouragement from him; no doubt, too, he was much benefited and influenced by him in his works, though we must claim for him a great amount of originality. His compositions are most of them charming, though somewhat lacking in grandeur. He wrote symphonies, overtures, *The Naiades*, *Paradise and the Peri*, *Nymphs of the Forest*; cantatas, *The May Queen*, and others; concertos, and numerous piano-forte pieces. Sterndale Bennett was knighted in 1871. He died in 1875.

General Remarks.

EVEN extended biographies of our great musical composers must necessarily be imperfect, and for this reason, that many of our musicians had passed the age of youth, and some even the meridian of life, before they came much into the notice of the musical world. Of such we have but slight records, we know very little of their daily life and habits, and the progress of their mental development. How then can we trace in them the origin and early growth of the genius which reveals itself so strikingly to us in their works? It is true, we can in some cases appeal to the friends of these great men; none of the Titans of the tune world, however, had a Boswell, and the particulars and anecdotes gathered from their friends and relatives must be received with reserve. Perhaps the best clue to their private life and history is that which we obtain from their correspondence.

Mozart was, on the whole, a great correspondent, and wrote well; yet, during his short life, we find intervals, it may be of years at a time, that are almost a blank to the student and biographer. Beethoven wrote but few letters, those few are brief, and written in a stiff and laboured style. Weber's letters are master-pieces of epistolary composition. Alas! there are only too few of them extant.

Schubert cared but little for letter-writing, and with whom should he correspond except with his worthy brother Ferdinand, to whom he usually had recourse when in need of pecuniary assistance. The correspondence of Mendelssohn is exceedingly interesting; but, unfortunately, the number of his letters known to the world at the present time is very limited. This is more or less the case with regard to all the composers of the last century, belonging to the Italian, French, and English schools.

* * * *

We would specially recommend to students, all books and articles on musical subjects by Marx, Pauer, and Ruskin, and to those who wish to follow closely the development of the art of music, we would strongly recommend, *The Monthly Musical Record*, edited by Ebenezer Prout.

APPENDIX.

Glossary of Musical Terms.

Canon, a kind of fughetta. (*See* Fugue.)

Cantata, a short oratorio, or a short opera, not intended for the stage; sometimes purely lyric, or elegiac in its character.

Clavichord, the ancient harpsichord.

Clavier, a name for the pianoforte.

Concerto, a concert; also a composition for one instrument, with orchestral accompaniment in three parts or sections.

Counterpoint, the art of composing fugues.

Fantasia, a florid style of composition, without any regular form.

Fugue or *fuga*, from the Latin *fugare*, to put to flight: one part after another seeming, as it were, to *chase* the subject or motive throughout the piece. Fugue is a form of composition invented by the old masters for special use in musical Church services, and employed subsequently in secular music. A subject (*thema*,

motivo) is chosen, which is then taken up by the *comes*, or answer, and repeated by the other parts in succession, in such a manner as to form a kind of accompaniment to one another. Fugues are of many kinds. The best fugue writers are Bach, Handel, Cherubini, Glück, and Beethoven in his studies.

Fughetta, a short fugue.

Harpsichord, the old name for the pianoforte.

Instrumentation, the art of writing for an orchestra—an art requiring a practical knowledge of many instruments, and the power of combining them effectively.

Intermezzo, an interlude: a piece of music written to fill up the pause between two acts. (Plural, *intermezzi*.)

Libretto, diminutive of the Italian *libro*, book: the poem, or words of an opera.

Madrigal, a pastoral poem set to music, and sung. Madrigals are arranged in quartetts, quintetts, or sextetts. They are represented almost entirely by English composers, if we except Palestrina, and a few Italian writers.

Meistersänger. These were members of musical clubs formed in Germany in the middle ages, chiefly by tradespeople and burghers in the different towns. Hans Sachs was the most noted of these *Meistersänger*.

Melodrama, a dramatic poem interspersed with music, as an accompaniment to the dialogue or monologue.

Opera, a drama set to music, for voices and instruments; it generally has recitatives, without spoken dialogue.

Operetta, a short opera, interspersed with dialogue.

Opera buffa, a burlesque operetta.

Oratorio, a sacred drama set to music, for voices and instruments.

Orchestration, the art of adapting musical ideas to the varied capabilities of stringed, wind, keyed, and other instruments.

Orchestra, the space occupied by the band of musicians, in the theatre or concert-room.

Partitur, the score for instruments or voices, or both together.

Polonaise, a Polish national dance, generally in three-fourths time. The best polonaise writers are Weber and Spohr.

Recitative, declamatory music, with very little rhythm or melody.

Requiem, a mass for the souls of the departed. Mozart's Requiem is the most celebrated.

Rondo, a composition in which the principal motive often recurs, and also closes the piece; such is Weber's "Invitation à la Danse." The last movement of a concerto or sonata is called a rondo.

Sonata, a composition for the pianoforte, written in four sections, each of a different character, and often interspersed with fugues and fughetas.

Symphony, a musical composition for the interpretation of a poem, by means of instruments without the voice.

Vaudeville, a kind of small operetta; a comedy interspersed with songs.

INDEX OF AUTHORS.

	PAGE
Abt	44
Agostini	11
Albrechtsberger.....	37, 53
Aldrich	63
Alkan	61
Allegri	11
Arne	64
Arnold	64
Ascher	53
Astorga	12
Attwood	65
Auber.....	57
Bach	20
Bache	51
Balfe	66
Barnett	66
Beethoven.....	36
Behr	53
Belkini	17
Benedict	45
Bennett	67
Berlioz	59
Bishop	65
Blumenthal	53
Boieldieu	57
Brahms	53
Caldara	12
Calcott	64
Carafa	18
Carey	64
Carissimi	11
Oherubini	14
Chopin	50
Crotch	65

	PAGE
David.....	59
Donizetti	16
Dvorák	53
Dussek	53
Eden	36
Farbach.....	54
Favarger	61
Flotow	47
Gade	53
Gungl	54
Glück.....	25
Goudimel	11
Goss	65
Gounod	60
Grétry	56
Guido.....	10
Halévy	59
Handel	22
Haydn	27
Heller	53
Henselt	53
Herold	58
Herz	61
Hiller.....	53
Hummel	48
Kalliwoda.....	54
Kücken	44
Kuhe	53
Kreutzer	48
Labitzky	54
Lanner	54
Lindpaintner.....	44
Liszt	51
Lock	63

	PAGE		PAGE
Lortzing	44	Ricci	18
Lully	55	Rosellen	61
Luther	20	Rossini	15
Macfarren	67	Rouget	56
Marchand	21	Rousseau	56
Marcello	13	Rubinstein	53
Marschner	44	Ruskin	41
Marx	41	Salieri	13
Masqué	60	Salomon	29
Mehul	57	Schubert	50
Mendelssohn	46	Schulhoff	53
Meyerbeer	49	Schumann	51
Moscheles	53	Silcher	44
Mozart	31	Spindler	53
Neeffe	36	Spohr	49
Niecks	41	Spontini	18
Nicolai	47	Suppé	53
Oësten	53	Süssmeyer	33
Offenbach	60	Stradella	12
Palestrina	10	Strauss	54
Pauer	53	Swieten	30
Pfeiffer	36	Tallis	63
Pergolese	13	Thalberg	53
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